

Constructive construction of still life objects

Just as in a still life, consisting of geometric figures, you need to understand your goal and objectives. The goal is to draw a still life of household items, and one of the main tasks is to draw the shape of objects in space, transferring their volumes.

The first thing to build is the plane on which the still life objects are located. Use the direct perspective method, which we spoke about above and with which you are already familiar. The success of the whole drawing depends on how correctly you draw the position of the plane in space. Recall: on the plane, as if traces of objects; and only after you make sure that they really "lie" on this plane, proceed to the further construction of still life objects in space, that is, erect frames. A typical mistake is the image of the plane, as if "overturned" on us. However, this was already mentioned in the previous chapter.

The construction of an object is usually started from the center line, because, again, in a still life there are usually objects that have bodies of revolution based on their design (such as a cylinder, cone, ball). Within the center line, find the proportional ratios of the parts of the subject. These relations can be of various forms: for example, a jug consists of two truncated cones and one cylinder. Measure on the centerline the size of these cones and the cylinder in height and width; Using horizontal axial lines, draw four ellipses, each of which must correspond to the position of the shape in space (that is, taking into account the perspective).

Begin the constructive drawing of an object consisting of bodies of revolution from the lower ellipse, which lies on the plane of the table and which you should have already marked. Then proceed to the drawing of the upper ellipse, thus closing the shape, like a cylinder. The upper ellipse should be less "open" than the lower one, since it is higher and closer to the horizon line; other ellipses are "inserted" between them. So, a fruit is a cylinder closed by two hemispheres and having two ellipses.

Everything is drawn transparently and taking into account the aerial perspective of the lines. Recall that an aerial perspective is a "fog effect".

Draperies will present some difficulty in drawing. But this is until you realize that these are also volumes that are subordinate to space and that repeat it. In other words, they "creep" in space, obey it and react to the slightest changes in this space with the texture of their volume. Drapery texture is a system of interconnected volumes.

You cannot draw a drapery without understanding the space in which it is located. Just as it is impossible to draw a human hairstyle, consisting of hair, without knowledge of the plastic structure of the skull of a human head. Everything is interconnected here, and some practical experience is needed!

Try to see simple geometric shapes in drapery, do not take into account small details. Drapery should be generalized by you to simple and clear forms, because they are easier to draw in space. And as you include details in the drawing and shape modeling with light, you can also detail the drapery.

Speaking of details. Handles of jugs, mugs, cups, spouts of dummies, collars should be built only after the basic forms of objects are built in space and their proportional relations are checked with each other. Incorrectly constructed still life objects (and even with proportional errors) will need to be rebuilt. But they already have details, the creation

of which took a lot of time. And this will inevitably cause a feeling of annoyance; but it can be avoided by drawing a still life methodically correctly, or from general to particular.

Having built the drawing according to the laws of linear perspective and having structurally analyzed all the objects of still life, we will again return to the laws of aerial perspective. Let us recall, in this connection, the “fog effect”, when dark and light objects, lines, “coming out” to us, become brighter, more contrast, and the background in this case is gray, lost in space. Apply this knowledge to your drawing, and you will feel the space, the depth of the sheet, on which only the skeletons of still life objects are drawn.

Do not remove construction lines! This is your "wealth", they will still be useful to us. Looking ahead, Working with the tonal elaboration of a still life, some of the lines of construction will fall under tone spots, and some of the lines on light surfaces will be removed with rubber. So do not intentionally remove them.